



THE AMATEUR

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The Voiceless.

BY OLIVER WENDELL HOLMES.

We count the broken lyres that rest
Where the sweet wailing singers slumber;
But, o'er their silent sisters' breast,
The wild flowers, who will stoop to number?
A few can touch the magic string,
And noisy fame is proud to win them;
Alas! for those who never sing,
But die with all their music in them.

Nay, grieve not for the dead alone,
Whose song has told their heart's sad story;
Weep for the voiceless, who have known
The cross but not the crown of glory!
Not where Leucadian breezes sweep
O'er Sappho's memory-haunted billow,
But where the glistening night dews sweep,
On nameless sorrows church-yard pillow.

O, hearts that break and give no sign,
Save whitening lips and fading tresses,
Till death pours out his cordial wine,
Slow-dropped from misery's crushing presses;
If singing breath, or echoing chord,
To every hidden pang were given,
What endless melodies were poured,
As sad as earth, as sweet as heaven!

A Fiddle String.

BY KATIE BELLE WICHMANN.

"Cousin Roy, Maud Elbert's coming to-night, and you'll have to entertain us with 'sweetness long drawn out' on your violin."

"Fair cousin Mell, I would obey your ladyship most gladly, but stern fate forbids. My fiddle-string's broken."

"Fiddlesticks!" began Mell, pouting—

"Strings, sweet Mellie, fiddle-strings!" put in Roy, laughing.

"Pshaw! Roy, there's no use talking; you must play for us. Maud loves music so, and you play those sweet airs you learned in Europe so delightfully," with feminine sagacity administering a little judicious flattery. "And, Roy, you can just stop on your way home and get your fiddle-string—won't you, cousin Roy?" she added, coaxingly.

Roy's only answer was a provoking snatch of a song: "I must leave you, Mellie darling, though the parting gives me pain." And with a lucky dodge, he just missed the cushion which

Mellie dextrously aimed at his head. With this reply she was forced to content herself, as she withdrew from the window to ponder upon ways and means for the entertainment of her chosen friend, Maud Elbert, who was about to make her a long visit. In these reflections, her handsome cousin Roy owned a conspicuous part. Little match-maker that she was, it had become her dearest wish to bring these two together, and she was never tired of praising Maud while Roy was by to listen, though she wisely forbore from making her intention too evident, lest he should suspect her design.

Roy Lenard, at an early age, had been sent to Heidelberg to pursue his studies. After two years of student life his health failed, and he was sent on a tour for the purpose of recruiting his wasted energies. His professor had furnished him with various letters of introduction, and armed with these, Roy decided to make E—— his first stopping-place. His host, Herr Von Arndt, welcomed him cordially to his picturesque home, and in his society and that of his only daughter, Nina, Roy's time passed but too rapidly. Nina Von Arndt, with her rare beauty and loveliness of disposition, possessed an additional attraction, which is awarded to but few—the wondrous power of song. And in the sweet calm of the twilight evenings, Roy and Nina's father would sit and listen in hushed awe as her magnificent voice soared through the rooms, making them ring with quaint old melodies and merry snatches of song. Then she and Roy would together play those very airs of which his cousin Mellie had spoken, little dreaming, as she did so, what memories they brought to his heart. Mr. Von Arndt was a man whose cultured intellect made him an invaluable companion to Roy. Thus in happy harmony the days and weeks sped on until the time came for Roy to again return to H——. Ere he departed, Nina Von Arndt and he were betrothed, with her father's consent, and though the lovers were obliged so soon to separate, they comforted each other by promises of letters long and frequent, and the hope of a speedy re-union. Alas! could they have foreseen what must happen ere they should meet again!

Faithfully, indeed, were the promises of correspondence fulfilled; but suddenly, to Roy's dismay and wonder, Nina's replies ceased to

come, and though he wrote again and again, he yet received no answer from his betrothed. Weeks and months passed on, and still he received no tidings. In an agony of apprehension, the instant he could obtain release from his studies, he journeyed to E——, only to find Mr. Von Arndt's home in the possession of strangers. Seeking an old servant who had lived in the family, all he could learn was that Mr. Von Arndt had died suddenly, bequeathing all his property to Nina. They had long since given up all hope of hearing from Roy, and they believed he had sailed for home. It had been Mr. Von Arndt's will that Nina should seek her home with his relatives in the United States, and she had been gone nearly three weeks. On his return there, long and faithfully did he search, but he could obtain no clue to her whereabouts.

Wearily returning from his office that evening, thinking despairingly of his lost love, he was suddenly reminded of his promise to his cousin Mellie, as he passed by a music store. Retracing his steps, he entered the store, and was about to conclude the purchase of his violin-strings, when a low exclamation startled him.

"Roy!"

"Nina!"

And astonished spectators, notwithstanding, Roy did something perfectly natural under the circumstances, for which no one could possibly blame him.

Explanations quickly followed, and Nina told how she had but lately learned that through the jealousy of the postmaster, whose loves he had refused, and whom she dreaded and feared, their letters had been intercepted. So quickly had her father's death followed, and so much care and anxiety had devolved upon her, that, stricken down with grief, she had gone as soon as possible away from the place where she had known her greatest happiness and experienced her first deep sorrow. Not until a short time before their unexpected meeting in the music store, had Nina heard of the postmaster's treachery.

Roy played those delightful airs that evening, and there was "sweetness long drawn out" by the little fingers that accompanied him.

Although Mellie's air-castle, built for Maud's and her cousin Roy's benefit, had fallen to the ground, yet she gained a new cousin, whose shy,

sweet ways, won an instant place in her affections, and warmly she welcomed Nina, while she laughingly told her cousin that she alone was the means of bringing them together.

While he answers gravely, as he glances towards his wife, "No, Mellie, dear, I found her through the medium of a fiddle-string!"

NEARLY one thousand applications from Boston in one month for sample copies of the *AMATEUR*. Return mail brings samples as follows: "I like the *AMATEUR*—enclosed find one dollar for a subscription."

Recollections of an Afternoon with Dr. Ferdinand Hiller.

(From the "Musical World," London, England.)

In these days of strange musical apparitions, when the lion that roars the loudest attracts the greatest number of followers, and many renowned musical intelligences seem distorted by a wild fever infecting with its delirium the inferior intellects that come in contact with them—those few great minds which remain untouched by the contagion pass hither and thither almost unnoticed by the excited crowd. These true successors of a long line of recognized and venerated departed musicians labor silently but surely in the interest of art. Absorbed in the work they have set themselves to do, it does not occur to them to blazon forth to the world glowing accounts of the great revelations that are issuing from their hands, and will presently be unveiled to their admirers. Whether they even have admirers or not forms no part of their considerations. They love to pass from country to country unheralded and alone, and to move only in the circle of their personal friends, unwelcomed and unheeded by the multitude. Fierce partisans have they none; their works perform this office for them, for carrying out in its undisputed purity musical form as the greatest masters have developed it, they challenge no opposition, and therefore stand in need of no defence.

These true artists sojourn among us, and from other lands come to visit us, and we behave as if we knew it not! Conspicuous among their honored names shines that of Dr. Ferdinand Hiller, who but a few months since spent some weeks in the midst of us, the announcement that he would play in public being greeted by no eager interest on the part of ardent amateurs, or, indeed, any portion of the musical public. During this visit to London, it was our privilege to hear and converse with this celebrated musician on two occasions. On the first, when he, with his usual urbanity, sat down to the piano for the benefit of the ordinary mixed assemblage that constitutes the audience at a "private musical evening," he played only a selection from his his own compositions best adapted to the com-

prehension of ordinary listeners; but on the second, an afternoon set aside expressly for a few of his pupils and friends, and one or two artists who, tantalized by the brevity of his performance, were possessed by a longing to hear more of the poetical utterances of his eloquent fingers, the programme was more extensive.

This *seance* was arranged to take place at South Kensington, at the house of a lady with whom Hiller was staying. Accordingly, on one of those sunny summer days when fashionable London seems to pour itself out into the streets and parks in quest of amusement, we found ourselves in a lofty shady drawing-room, among a little group, composed principally of ladies, gathered around a monster piano of Erard, against which leant the grand old figure of Hiller, who seemed amiably endeavoring to bestow an equal amount of attention and conversation upon each of his guests.

Let us look at him a moment as he stands there, glancing occasionally at the clock on the mantel-piece, which tells that the appointed hour is past, although one or two are still wanting to the number of the expected auditors. A ponderous, widely-built frame, clad loosely in the simplest summer indoor dress, and crowned with a head which in form and dimensions recalls many a celebrated embodiment of Jove. Aquiline features, high broad forehead, and prominent brows overhanging strange gray eyes, his face has the thoughtful impenetrability so striking in the visage of an old Italian sculptured figure of "Night," one of a group in a certain Roman Palazzo. The peculiarity of his eyes is their somewhat glassy fixedness when he is in repose or thought; as if they no longer saw, or, rather, as if sight had retreated from them to concentrate itself in contemplation of the brain and mind within. This adds to the sternness of a face which, by its ruggedness, suggests to the imagination the simile of a frowning granite rock, mysterious and awful when deep in shadow, but which would melt into a vision of glittering beauty in the returning sunlight, just as when speaking or smiling his brightness of expression sheds on his countenance a brilliant geniality.

Such a sudden beam of benignity is visible as he breaks off the conversation and sits down to the piano. A pianist seating himself at his instrument performs what is nominally a short and hardly noticeable action; but now-a-days, we have become accustomed to see it elaborated into such a fearful and wonderful performance, that the extreme simplicity with which Ferdinand Hiller adjusts his chair, and runs his fingers over the keys in one of those admirable musician-like preludes which charm his listeners into expectant silence, is noticeable, no less as one of the minute but important keys to the divination of character, than for its rarity among public performers of the present time. No un-

prejudiced auditor, watching Hiller at his instrument can but acknowledge that the greatness of the artist is seen in every movement and attitude, quiet and natural as they are. As still and motionless as the amount of effort entailed by the performance will permit, he sits with his head slightly bent, and eyes dreamily fixed, evidently almost unconscious of all around him; so absorbed in the art he venerates, that listeners, time, place, even his identity, sink away from him, leaving him as it were alone with the noble thoughts that, passing through his mind and fingers, are deeply impressed on his hearers.

That each note which came from the fingers of such a true son of Music should sink into their hearts is a mere record of the fact that those hearers were not utterly callous. Movement after movement was heard with an eager silence and enjoyment admitting of no noisy expression; indeed, when Hiller ends one composition—and, perhaps, with a few half-absent remarks, commences another—it would appear an almost unseemly interruption to intrude expressions of admiration to which he is so manifestly indifferent.

First in the impromptu programme came an exquisite interpretation of one of Mozart's choicest gems, freighted with a new poetical meaning never brought forth in our recollection by any other hands—each lovely phrase gathering a new life in the exponent's mind, and the whole composition bursting forth into fresh blossoms of romantic thought that would even, perhaps, have astonished its progenitor. And this rose-colored veil of novelty thrown over a well-known object of beauty, without one line or feature disturbed or altered, one phrase otherwise than it was intended, or even the faintest suspicion of one of those frantic bursts of eccentricity in which the concert-goers of London delight, and which seems, in truth, the only key to their feelings! Truly, here, many who call themselves musicians might have learnt a lesson that should make them blush—and seek in real humiliation to be faithful followers of their art, rather than panderers to the vitiated taste of an uneducated public.

By general request Hiller then played a selection from his new suite of pieces, "Scenes in a Soldier Life" ("Aus dem Soldaten Leben"), in which are musically set forth, with the most subtle imaginative power and fertile fancy, the alternations of military emotional life. In these sketches, some of the most striking and unusual, though legitimately artistic effects we ever heard were attained by Hiller's fingers—those masters of every gradation of tone, from the faintest *pianissimo* and tenderest *mezzo-voce* to the richest *fortissimo* that ever fell loosely from a pianist's hands. One of the number, "On the Watch" ("Die Wacht"), represents with a vividness most thrilling to an earnest listener the lonely vigil of a sentry—his measured pacing,

represented by a semi-staccato bass accompaniment which barely changes throughout the movement, being kept so separate from the snatches of melody that relate the wandering of his dreamy thoughts from passing events to soft recollections of home or love—that it is impossible to misunderstand the scene, or not to be touched by as tender a poem as was ever penned and understood without the medium of words. "Barrack Life" is more stirring and animated, appealing more to the lovers of *allegro* movements; and there are in "The Patrol"—as, indeed, in each one of the series—thoughts of such fiery originality, sprung into life by such a master touch, that no artist can fail to appreciate and to enjoy them in the highest degree.

An afternoon of true mental gratification ended with the closing chords of one of Hiller's sonatas—a composition of too much weight to be discussed except at length—and this gratification was that real pleasure which increases in retrospection; that perennial bloom which time is powerless to fade. Utterly unlike is this to the excitement which so-called enthusiasts exhibit when hearing, or rather witnessing (for it appeals as much to the eye as to the ear), the galvanic performance of one of those musical actors who occasionally visit our shores. This extracts from audiences a kind of hysterical applause, astonishing even themselves as they bestow it, and producing a reaction, bringing with it an uneasy sensation of having been somehow misled, and betrayed into a really unfelt approval.

It is mournful but inevitable. Until the generality of minds cease to be vulgar in taste and feeling, the refined and true will command at best but a cold and indifferent acquiescence. As long as calmness of demeanor is mistaken for want of fervor, we shall have studied gesticulators turning their backs upon art to find favor with a gaping multitude. Musicians like Hiller will have to be explained, and the explanation will be received with the insensibility at present the only return for manifestations of art in its loftiest significance.

"BERTINI's was my favorite, but *Clarke's New Method for the Piano Forte* is so far superior to any work I have ever seen, that I have adopted it, and by its adoption I have secured more rapid practical results than I could have ever hoped for," was the opinion given by a prominent teacher when asked for the best instruction book.

LOVELINESS is the base of every virtue and he who goes the lowest builds the safest. My God keeps all his pity for the proud.

LEADERS of choirs and choristers generally should send for sample pages of *The Sabbath*—the greatest tune book ever issued. Specimen pages free.

A List of the New Operas Produced by Italian Composers in the Year 1873.

We learn from the *Gazzetta Musicale di Milano* that the number of the above operas is 28. They are: 1. *Il Cuoco*, comic, music by D'Arizzeno, Naples; 2. *Caligola*, serious, Braga, Lisbon; 3. *Il Conte di Benzeval*, serious, Lucille, Ferrara; 4. *Il Grillo del Focblare*, semi-serious, Galignani, Genoa; 5. *Fosca*, serious, Gomes, Milan; 6. *La Forza del Denaro*, comic, Scarrano, Naples; 7. *I Quattro Conti*, comic, D'Allessio Yorois, Naples; 8. *Marcellina*, serious, Righi, Parma; 9. *La Maledetta*, serious, Petrucci, Barletta; 10. *L'Amore alla Prova*, semi-serious, Marchetti (Fabio), Turin; 11. *Il Conte Verde*, serious, Libani, Rome; 12. *Viola Pisani*, serious, Perelli (Ed.), Milan; 13. *La Figlia di Domenico*, serious, Alberti (C.) Naples; 14. *Il Viandante*, serious, Litta (Giulio), Milan; 15. *La Notte degli Schiaffi*, comic, Venzano, Genoa; 16. *Fiammina*, comic, Magnetta, Naples; 17. *Gara d'Amore*, comic, Bianchi (Eliodoro), Bari; 18. *L'Impresario in Progetto*, comic, Ruta, Naples; 19. *Un Tramonto*, comic, Coronaro, Milan; 20. *Wallenstein*, comic, Musone, Naples; 21. *Lord of Burleigh*, Cantata, Schira, Birmingham; 22. *Il Mercante di Venezia*, serious, Pinsuti, Bologna; 23. *Il Parletore eterno*, comic, Ponchielli, Lecco; 24. *Giuseppe Balsamo*, serious, Sangiorgi, Milan; 25. *Rina*, serious, Franceschini, Turin; 26. *I Goti*, serious, Gobati, Bologna; 27. *Morovico*, serious, Domenicati, Milan; 28. *L'Avaro*, burlesque, comic, Sborgi, Florence.

"Twenty-eight operas in a year," observes the *Gazzetta*, "are not many, compared to the fifty-one of 1872; but the small number is counterbalanced by the quality. Only one opera failed; seven were very successful, and fourteen tolerably so. We are pleased to think that some of them will become stock-pieces. We have included in our list Schira's Cantata, because, from its length, it may justly be termed an opera."

ELEVEN pages of new and popular music in the January *AMATEUR*—ditto in the February number—three dollars worth of music in two numbers. Subscription only one dollar a year.

LAUGHTER is one of the gifts which distinguish men from animals. Mirth, so far from being one of the lower attributes of human nature, is one of the higher. It reigns in an innocent nature, and tends to perfect and brighten the mind wherever allowed. It may be said of this emotion as quaint Andrew Fuller said of anger, "He would it hath a maimed mind."

MANUAL of Music Lessons for Primary and Secondary Schools. Manual of Music for Grammar Schools. The best little books ever published. In use in all the public schools of Philadelphia, and being rapidly introduced into the schools of other cities.

ANECDOTE OF HANDEL.—Handel was one of the most humorous of mortals, and at the same time one of the most irritable. His best jokes were perpetrated frequently during his most violent bursts of passion. Having occasion to bring out one of his oratorios in a provincial town of England, he began to look about for such material to complete his orchestra and chorus as the place might afford. One and another was recommended, as usual, as being a splendid singer, a great player, and so on. After a while, such as were collected were gathered together in a room, and after preliminaries, Handel made his appearance, puffing, both arms full of manuscripts. "Gentlemen," quoth he, "you all read manuscripts?" "Yes, yes," responded from all parts of the room. "We play in the church," added an old man behind a violoncello. "Very well, blay dis," said Handel, distributing the parts. This done and a few explanations delivered, Handel retired to a distant part of the room to enjoy the effect. The stumbling, fumbling, and blundering that ensued are said to have been indescribable. Handel's sensitive ear and impetuous spirit could not long brook the insult; and, clapping his hands to his ears, he ran to the old gentleman of the violoncello, and, shaking his fist furiously at the terrified man and the instrument, said: "You blay in de church? Very well, you may blay in de church; for we read de Lord is long-suffering, of great kindness, forgiving iniquity, transgression, and sin. You sal blay in de church; but you sal not blay for me," and, snatching together his manuscripts, he rushed out of the room, leaving his astonished performers to draw their own conclusions.

PHILADELPHIANS subscribe for the *AMATEUR* at the rate of fifty a day. The people can't do without it.

THESEEKER.—We are born to interrogate; and the test of a man is, what are his questions. The lower the creature, the better it is content, the less being the inquiry and the fewer the wants; albeit the extent of our researches and satisfactions is the gauge of our worth. Discreet asking is not only, as Bacon says, half of science but of morals and religion; and that but one tithe in us is attainment, and the remainder, pursuit, is our title of honor and tenure of life; for Archimedes could complain he might better not have been than be slain amid his problems unsolved. Only on this Jacob's ladder of existence let us know our direction, if our face be set up or down; for, save by a falsehood in nature, aspiration cannot be finally balked.

THE CHRISTIAN UNION, the great sacred and secular weekly, endorses "*Clarke's New Method for the Piano Forte*" as the best—an echo of public opinion.

GORDON, the Scottish painter, used to tell this story of Lord Palmerston: "I had exhibited for several years, but without any particular success. One year, however—the year before I painted 'The Corsicans'—Lord Palmerston took a sudden fancy to my picture, called 'Summer in the Lowlands,' and bought it at a high figure. His lordship at the same time made inquiries after the artist, and invited me to call upon him. I waited upon his lordship accordingly. He complimented me upon the picture; but there was one thing about it he could not understand. 'What is that, my Lord?' I asked. "That there should be such long grass in a field where there are so many sheep," said his lordship promptly, and with a merry twinkle of the eye. It was a decided hit this, and, having bought the picture and paid for it, he was entitled to his joke. "How do you account for it?" he went on, smiling, and looking first at the picture and then at me. 'Those sheep, my lord,' I replied, 'were only turned into that field the night before I finished the picture.' His lordship laughed heartily and said 'Bravo' at my reply, and gave me a commission for two more pictures, and I have cashed since then some very notable checks of his—dear old boy!"

LITTLE LONE MARY—For pathetic sentiment, for sweet melody and feeling words, this song has never been equalled.

FORTITUDE IN BUSINESS.—Many a man, who would be brave before a cannon's mouth, manifests a lack of courage and fortitude in the ordinary affairs of life.

Discouragement and despair are always unmanly; and this should be borne in mind in times like these.

No matter how you are situated, do the best you can. If you have made mistakes in the past, rectify them in the present and avoid them in the future. Everybody makes mistakes, therefore be not disheartened because you have fallen into error, when you reflect that error is common to all.

Look at the future. That is the field for hope and labor. Only regard the past for the lessons which it teaches. Say to yourself, disaster may come; despair, never!

Be brave in business as you would be in battle. If your efforts in the past have failed, renew and redouble them in the future—Never despair.

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WHEN he to whom we speak, and he who speaks do not understand, that is metaphysics.

HIGHAM's world-renowned Brass Band Instruments. A large stock just received per late steamers. Descriptive price mailed free by Lee & Walker.

"FIFTY-TWO calls for the composer of *I Goti* at Bologna," observes *Il Trovatore*, "rather astonished people. No composer had ever had so many. No one thought the number could be surpassed. Yet, the last evening, Signor Gobatti had to show himself 82 times!!! If we admit the duration of each call to have been two minutes, Signor Gobatti must have employed in the process of coming and going 164 minutes, equivalent to 2 hours and 44 minutes. Now, assuming that, in calling him, the public took a minute longer each time, they must have clapped their hands for 246 minutes, that is to say, for 4 hours and six minutes. If the distance from the last wing to the proscenium was 6 metres, the composer must have walked, coming and going, each time he was called, 12 metres, or in 82 times, 984 metres, equivalent to 9 kilometres and 84 metres, about the distance from Milan to Monza. Finally, supposing the performance, which began at 8, lasted on an average 3 hours, if we add the time spent in recalls, the curtain, instead of dropping at 11 o'clock P. M., cannot have been let down before 6 minutes past 3 the following morning!" Referring to the above little bit of statistics, the *Gazzetta Musicale* observes: "The sublime calculation of the *Trovatore* is incorrect in only one point, it is not true that 984 metres equal 9 kilometres 84 metres, but, on the other hand, it is very certain that the 12 metres assigned for each call is an excessively small quantity. The composer is assuredly not always behind the scenes waiting to be called on; he is very often at the back of the stage, and sometimes elsewhere. We beg to set the matter right: putting down 30 metres for every call on an average, we shall have, in 82 calls, about two and a half kilometres traversed to receive the applause of the public! Truly a triumphal progress!" Knowing what such demonstrations too often mean in Italy, we are not too sure that this triumphal progress will extend beyond the Italian frontier. We hope, however, that it will; composers of talent are welcome everywhere.

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"HAPPY HOURS," the superb chromo, free to every subscriber to the *AMATEUR*; pronounced the handsomest picture in print. *AMATEUR* one dollar per year.

THE late celebrated baritone, J. Pischek, although an Austrian by birth, never accepted a permanent engagement at Vienna, only occasionally singing there as a visitor. A German contemporary give the following account of Pischek's appearance at a concert in the Austrian capital, in conjunction with the no less famous Standigl:

"Pischek, who felt an affection for his birth-place, consented to give a performance, which proved most unfortunate, not to himself, nor to the manager, but to his great rival, Standigl. In the opera of *I Puritani*, Standigl took the bass rôle and Pischek the baritone. All went well until the grand duet, 'Suoni la Tromba,' when Standigl hoped to triumph over his young competitor for vocal honors, or at all events to diminish his success. The duet began; Pischek gave a high note, Standigl gave the same; Pischek, astonished, at the next opportunity took a higher note. Such a struggle for supremacy had never been heard. First one, then the other appeared to be the conqueror, till, at the end, both were applauded, and the duet was vociferously encored. Standigl, however, was very discontented, and after the opera, declining Pokorny's invitation to supper, hastened home, sat down to the piano, and forced his voice to the highest pitch; morning dawned, and still he was singing. From that time dated the commencement of the mental aberration, from which he never recovered. Pischek had no idea that the famous bass would begrudge him his higher baritone notes."

Si non e vero (e non e vero) mal trovato, etc. Pischek was engaged at the Court Theatre, Stuttgart, in 1844, where he terminated his career.

THE MUSICAL PASTIME.—Duets for violin or flute and piano—the greatest book ever issued—see advertisement.

WHEN Rossini lived in the Rue de la Chaussée d'Austin, at Paris, a poor organ-grinder stopped opposite the composer's window, and began turning away at "Di tanti Palpiti." Several persons gathered around to listen. Suddenly some one of them exclaimed: "Quicker, quicker!" "What, sir?" "Play more quickly; it is an allegro." "I beg your pardon, sir, but I don't know how." "There, do like that, do like that," said Rossini, for it was he, taking hold of the handle and playing in proper time. "Thank you, sir," said the organ-grinder, "I will recollect the lesson." The next day he returned and played the air as he had been told to play it the preceding evening. "Bravo!" exclaimed a voice from the house in front of the performer, "Bravo! Bravo! Bravo!" and a louis d'or fell at his feet. It was again Rossini.

MUSICAL INSTRUMENTS of all first-class manufacturers—every instrument examined by thorough mechanical musicians before shipment. Send for price list to Lee & Walker.

WANTED, the addresses of 25,000 teachers of music. If each of our patrons sends us but one name it will more than complete that number.

Madame Parepa-Rosa.

The announcement of the death of Madame Parepa-Rosa will give to hundreds of thousands of Americans a shock as of personal bereavement. Since she first captivated great audiences in New York in the early fall of 1865, she has been, all things considered, not only the most widely known singer in the country, but the chief favorite of American audiences. Her kindly, honest face and simple, winning manners gained her the sympathy of an assembly before the first notes of her glorious voice were heard. The romantic but true story of her life has been often told,—the noble birth, but humble circumstances of her early years, the careful training by her mother, who nevertheless discouraged as long as possible a professional career, her first triumphs followed by numerous and profitable engagements in two hemispheres and on three continents,—but all this might have been and has often been told with variations, of others less gifted than she, and far less deserving. But few singers have taken and retained so long a hold as hers upon the hearts of the people, while satisfying the ears of the most exacting critic. Few have displayed such broad and many-sided genius and culture in the concert room, on the lyric stage and in oratorio. Few, alas! have combined sincerity, sweetness of temper, simplicity of manners, purity of character, in such a marked degree as she. Few, in short, have so thoroughly deserved respect as well as admiration. The world has lost no less a true, lovable woman than a great *artiste*.

It would be an untruth to class Madame Rosa with the greatest of operatic singers even of our own day, and it was by no means in opera that she was heard at her best. It was a singular, almost paradoxical, fact that, while her sympathies were so broad and her affections so strong she was so little capable of expressing the intense phases of emotion either in action or in her voice. We remember but once to have seen her so overcome by her feelings that we could detect the "tear in her voice," and that was, smile who will, when, on the opening day of the first Peace Jubilee, she responded to a tumultuous demand for a repetition of "Inflammatus."

In oratorio Madame Rosa was superb, unequalled by any soprano of the present generation, at least by any that has been heard in this country. Her method was absolutely correct; her strong religious feelings made her rendering reverential, as is proper in sacred drama, and, it is needless to say, her clear, pure voice, of remarkable strength, flexibility and compass, was equal to the most exacting demands of the composer. As a ballad singer, too, she was a favorite everywhere. An extraordinary popularity was gained for that pretty trifle "Five o'clock in the Morning" by her delightfully fresh and arch manner of singing it.

No singer was ever more sensible of her obligations to the public than Madame Rosa. Did anybody ever know her to refuse, however weary she might be, to repeat a piece that was demanded—to use her own phrase, to "disappoint the audience?" Her invariably cheerful response to requests of this kind was not solely to be attributed to her desire to be "obliging." She had a wonderful sense of justice which manifested itself variously. It led her to give to her audiences not only all that had been promised, but as much more as her hearers thought themselves entitled to. It led her to sing the music as it was written by the composer, with strict fidelity, so that she would have felt that her duty was not done if she omitted a note from or added a note to it. It is to be credited with the completeness of the arrangements and the faithfulness of the details of the opera troupes of which she was joint manager, and it accounts for the admirable discipline maintained in the company. Of course much was due to her fine executive abilities; but perhaps even that characteristic arose from the trait we have mentioned, conjoined with unusual strength of will. Madame Rosa was from all these causes a friend to the public, and a friend to true art, as well as the favorite of the public and of her fellow-artists. Her cordial admiration for our country, where her best triumphs were won, further endeared her to Americans; and in the sincere grief that will be felt at her death—deep as will be the sorrow that her noble voice is to be heard no more—many mourners will be most deeply moved by the recollection of her virtues of mind and heart.—*Boston Advertiser, Jan. 24.*

New York, January 3d, 1874.

MESSRS. LEE & WALKER. GENTS:—After a thorough and careful examination of "*The Sabbath*," by Mr. Everest, I feel at liberty to say that it is, in my opinion, the *best book for general choir use* that has ever been issued. The large number of old and well-known favorites which it contains will make it a useful book in any choir, while the amount of new music that is *practically useful* is much larger than in any other book that I know of. So far as I have examined, I have not found a single "stick"—every piece seems to be *singable and effective*. I must also thank its editor for having resisted the mania for "arranging," and thereby ruining for practical use, the old established favorites. I believe the book will be eminently useful, and hope it may meet with an extended sale.

Yours, very truly,

HORACE E. KIMBALL.

TEACHERS in Baltimore prefer "*Clarke's New Method for the Piano Forte*," because it is the best.

THE *American Encyclopædia of Printing*. We are under obligations to Mr. R. S. Menamin for a copy of this superb work, and we wonder now how it was possible for us to manage without it. The work is so full and so explicit, with just such items as every editor and publisher should know, that we cheerfully recommend it, not only to our musical cotemporaries, but to editors, publishers and printers everywhere. The Encyclopædia, and in fact everything in the line of printers' supplies, can be had of Mr. R. S. Menamin, Nos. 515-519 Minor Street, of this city.

A CLEVELAND editor in a recent issue, said of himself, "If we were not a German we would like to be a Scotchman," and in a later number, he speaks of a *genuine Hollander* remarking as follows: "Heeh, sirs! I wonder they dinna borrow a pair o' guid loud bag-pipes." His love for the "Highland Plaid" carries Mr. Editor's imagination remarkably well, when he succeeds in getting such a genuine Scottish dialect out of a *Hollander*.

KARL MERZ, of Oxford Female College, Ohio, says: "Clarke's New Method for the Piano Forte is an excellent work."

THE ENDLESS BURNING LAMP.—Among the lost arts is that of the endless burning lamp. It is said that in the time of Edward VI. a lamp was discovered in the grave of Constantine, at York, which had been burning since his burial to that time, a period of twelve hundred years. Also, in the grave of Tullia, daughter of Cicero, was found a burning lamp which was lighted at her death, fifteen hundred and fifty years before. It went out as soon as daylight was admitted. It has been suggested that gold transformed to the shape of quicksilver feeds these lamps, but this is surmise only. Yet it was certainly a clever device of the ancients to invent a lamp which would illuminate through all time the homes of their dead.

AMONG our multitudinous exchanges, there are none from which we derive so much pleasure in perusing as *Church's Musical Visitor*. It is well written, of beautiful typography, independent, fresh, sprightly, and enjoys, as it deserves, a very extended circulation. The *Musical Visitor* is issued monthly, for \$1.50 per year, by the enterprising house of Messrs. John Church & Co., of Cincinnati, publishers of the *Glory*, and other popular works.

BRUNSWICK.—Herr Franz Abt has written a romantic four-act opera entitled *Des Königs Scharfschutz*.

PROF. SAMUEL W. GASKILL, of Absecon—well known throughout East Jersey—is authorized to receive subscriptions for the AMATEUR.

THE AMATEUR.

H. A. CLARKE, - - - Editor.

Communications to receive attention must be addressed to the publishers, and not to the editor or clerks.

THE AMATEUR is mailed regularly to subscribers, about the 20th of the month preceding its date and if not received within a reasonable time after that date, our patrons will please notify us.

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Our New Chromo is now ready, and as a work of Chromo-lithography, has no superior. The subject is one which admitted the widest scope for the artist's imagination, and it has been thoroughly worked up. The colors and tints are admirably harmonized, and altogether, the picture is a thing of beauty, and is equal in every respect to the superb "Happy Hours."

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We Have No Back Numbers

of the AMATEUR. Hereafter all subscriptions must necessarily commence with the current number. We have endeavored to begin subscriptions with any back numbers desired by our patrons, but our supply has become entirely exhausted, and we have not a single copy of Vols I, II, or III on hand. Each number is complete in itself, and each succeeding issue is better than its predecessor, so that subscribers actually gain by not dating subscriptions back.

WANTED.—Canvassers in every City, Town and Village in the United States and Canada—liberal commission. No publication offers equal inducements, everybody wants the AMATEUR. Each number contains three pieces of new and popular music, printed from full-sized music plates. Each number contains an invaluable list of hints, sketches, etc., interesting to everybody. Every subscriber receives one of the handsome chromos, "Happy Hours," or "Flower of the Flock," (whichever one they may select) and the subscription is only One Dollar per year. Canvassers can readily make from ten to twenty dollars per day.

Music and Music Books, no matter where or by whom advertised, we will send by mail, securely wrapped and plainly addressed, on receipt of the marked price.

WE forward all goods the same day as we receive orders. Fifteen thousand feet of shelving, closely packed with musical publications and merchandise, enable us to do it.

Deception.

Particular caution is given against itinerant canvassers who represent that they are connected with the AMATEUR. Our Canvassers are provided with blanks, bearing the advertisement and imprint of the publishers on both sides—and all such receipts emanating from us, will be recognized. When any doubts are entertained, send the amount of subscription to us direct by mail. One, J. G. Bland, who solicited subscriptions in Pittsburg, Allegheny and other cities, but forgot the important part of making returns to the publishers, is now realizing the truth of the biblical injunction, "The way of the transgressor is hard." Parties who subscribed to the AMATEUR, through J. G. Bland, and who have receipts bearing his signature, or that of his *alias*, and have not received the AMATEUR or chromo, will please address LEE & WALKER, Philadelphia, enclosing their receipts.

Look Out.

Wm. H. Parkinson, formerly a canvasser for the AMATEUR, is travelling around the country, soliciting subscriptions for the AMATEUR, and giving bogus receipts for the same, sometimes signing his own name, at others an assumed one. Said Parkinson is about twenty-eight years old, light complexion, affable, and of nervous temperament, dresses stylishly, is English by birth, represents that he is connected with the AMATEUR and the house of the publishers,—which representation is false.

Information of said Wm. H. Parkinson is desired. Parties holding receipts from him, who have received neither AMATEUR nor chromo, will please send receipts to us, with addresses, and the journal will be forwarded immediately.

Our New Chromo.

"Flower of the Flock," has been received, and thousands of copies have already been mailed to our renewing subscribers. It has met with just such a rapturous enthusiasm as was accorded "Happy Hours," is equally as beautiful and popular as that handsome picture, and makes an excellent "match" for it. Every renewing subscriber will receive a copy of the "Flower of the Flock" gratis, and each new subscriber to the AMATEUR can have a choice of either "Happy Hours" or "Flower of the Flock." Where no preference is expressed by the new subscriber, we shall forward "Happy Hours."

Musical Almanac.

We owe an apology to our thousands of applicants for the Musical Almanac for 1874, for the delay in forwarding the desirable work. A succession of misfortunes attended the issue, but it is now in the bindery, and will be forwarded in a few days. It is free to all applicants.

Morrisania, Feb. 1st, 1873.

MESSRS. LEE & WALKER, GENTS:—I take great pleasure in being able to recommend "Clarke's New Method for the Piano Forte," as being, not only an excellent work for beginners, but also for advanced players. It is progressive, the lessons being written and selected with much care and judgment, thus insuring rapid improvement to the student as well as assisting the teacher to a great degree. It is a work which ought to be a favorite with all who teach the Piano Forte, and I trust it will be.

Respectfully, GEO. F. BRISTOW.

The following remarks on Miss Antoinette Sterling's singing, from a London paper, will we are sure be read with pleasure by her numerous admirers:—

"The other works of art, given on this occasion were the elegant symphony in G minor, often played at these and other classical concerts the overture to 'La Villanella Rapita,' and the recitative and aria 'Quando miro,' sung by Miss Sterling. It was this lady's first appearance at these concerts, and it is certain it will not be her last. Completely unknown to the audience her graceful appearance upon the stage wrung from them a most unusual welcome for a *debutante*, and when she began to sing the silence of attention was most extraordinary. A contralto voice of great power, as beautiful in quality as in power, extensive and equal in compass, well under control, and expressive to the last degree, the audience listened with rapt interest, scarcely knowing which to admire most, the exquisite character of the voice or the consummate art of the singer. She sang Mozart's 'Aria' with intense dramatic expression, and, later, three songs, one after another, by Schuman, Schubert, and Mendelssohn—in which she was accompanied by Miss Zimmermann,—in a style so perfectly artistic scarcely ever before heard in the concert room."

BELLAK'S ANALYTICAL METHOD FOR THE PIANO FORTE—the king of self-instructors—has just been issued in a new, revised, and enlarged form, at one-half its former price. To get the best, have none other than Bellak's Analytical Method.

WOLSEIFFER'S Saturday Afternoon Concerts at Horticultural Hall. Everybody should go.

BUY GETZE'S SCHOOL FOR THE PARLOR ORGAN, if you would have the best instructor.

THE ABT MALE SINGING SOCIETY gave one of their delightful concerts on Saturday Evening, February 14th, on which occasion Musical Fund Hall was literally packed with an enthusiastic and appreciative audience. Every part of their programme was given with a vigor that exhibited the thorough training and guidance which the Abt receives. Criticism was impossible. The choruses were rendered only as the Abt can give them.

New York,

February, 1874.

Lucia seems to be a very favorite opera with both our artists and the public here. Miss Kellogg opened her recent most successful season with it, not only in this city, but in Brooklyn! and now Nilsson is announced to re-appear in it at the Academy of Music on the 20th, when she commences a series of eighteen performances, exclusive of matinees, previous to her departure for Europe. She is to be supported by the whole company, as previously, including Maurel. Lucca appears, under the management of Mr. Rullmann, at the Stadt Theatre, early next month. It is thought she will be supported by resident artists only. During the Kellogg season here, the Academy was crowded to its utmost capacity. The reasonable price of tickets, and the rare excellence of the great American cantatrice herself, not to speak of that of Mrs. Zelda Seguin, and others, led to the most triumphant and satisfactory results, and to the conviction that English opera need not remain in the background amongst us.

Mr. G. F. Bristow's "Arcadian Symphony," descriptive of the journey of an emigrant train across the plains to its destination, was performed at the last Philharmonic rehearsal with great success. No more thorough musician can be found here than Mr. Bristow; but notwithstanding the undoubted learning and ability of this work, it is, in one relation, at least, constructed upon an impossible basis. Music has no eyes; it hears only. Nor can it express any sentiment unequivocally, beyond that of pleasure or pain, as indicated by the character of its two modes, the major and the minor. How, then, can we expect it to represent, for example, a sweep of starlit prairie, with a band of Indians, in their war-paint, gazing silently upon a number of weary emigrants slumbering in the uncertain gleam of their dying camp-fires? And if it cannot deal with a scene so dramatic, what may we expect from its descriptive powers in ten thousand other relations, or, I might have said, almost every one?

The performances of the Church Music Association continue to be criticised with great, although, I fear, not impartial severity. Mrs. P. D. Gulager was the principal soprano at the last rehearsal of the society, and acquitted herself most admirably in some of her solos. The Weinawski, Thomas, and Maurel combination concerts, given here recently, were well patronized. The distinguished violinist makes his final appearance here next Sunday evening, at the Grand Opera House, in a concert in "which the whole strength of the German Opera Company and Gilmore's Twenty-second Band," is brought together. In relation to these Sunday performances, our beer-gardens and theatres have set the city authorities at defiance, and keep open when they think proper, notwithstanding the

law. Mr. Gilmore still continues his promenade concerts. We have had, quite recently, numerous charity performances here, musical and dramatic, in aid of our suffering poor. The Caroline Richings Musical Union, with the "celebrated Philadelphia quartette," give their first grand concert in costume at Steinway Hall this evening. The National and the New York Conservatories of Music have become incorporated into one body. The readings of the great tragedienne, Miss Charlotte Cushman, at Steinway Hall, to which I referred in my last, were a brilliant pecuniary and artistic success. The Leiderkranz fancy dress ball, takes place at the Academy of Music to-morrow evening. It will exceed in magnificence anything of the sort given previously by this society. The preparations are on a most extensive scale. The Coliseum has generously and opportunely come forward, and gives Sunday exhibitions in aid of our starving thousands, until the present terrible pressure has passed away. Mr. George W. Morgan and the St. Thomas choir, will give their annual concert at Association Hall to-morrow evening: Mrs. Edward Knox, *nee* Miss Florence Rice, assisted by several talented vocalists and instrumentalists, gave a very successful concert, on the 9th inst., at Steinway Hall, for charitable purposes, and Bryant's Minstrels have been equally humane at their opera house.

The Bowery theatre has changed hands, and will now be devoted to German performances only. Mr. Edwin Booth has had to go into bankruptcy, a circumstance greatly regretted here. His theatre, nevertheless, is doing admirably under its present management. J. Naumseh appears at it next Monday week. Southern has been playing in Brooklyn with great success. Wallack's series of standard comedies command fair houses nightly. Miss Fanny Herring appears as *Uncas* in the "Last of the Mohicans," on Monday evening next, at Niblo's. A very excellent company, as I learn, performing at the Harlem theatre, under the management of Dr. James Pech, late conductor of the Church Music Association. *Humpty Dumpty Abroad* still draws the public to the Grand Opera House. Mr. Daly of the Fifth Avenue theatre, is busily engaged in the preparation of novelties for his boards. "Love's Labor Lost," so rarely produced here or elsewhere, is to be put on the stage by him in a few days. The Union Square theatre does not appear to have suffered much from the unfriendliness of the *Herald*, as it seems to be patronized fairly. The Olympic is overflowing with novelties, musical and otherwise. The Sallie Holman English Opera Bouffe Troupe have been performing with success there for some short time. The Metropolitan theatre is beginning to attract more attention than has hitherto been bestowed on it, and Wood's Museum is, as usual, alive, and full of instruction and amusement.

The weather has been pretty severe here of late. Snow in abundance, and bitter want and suffering to render it more chill and ghastly. If ever charity had a special mission to perform here, she has it now.

BATON.

Boston, Mass.

February, 1874.

DEAR AMATEUR.—During the thirty days just closing there have been a larger number than usual of concerts of good quality. January 12th, 13th, and 16th, Wieniawski gave a series of three farewell concerts, to houses which, for some reason, were not the best. Nothing new can be said of them. He had the assistance of several first-class artists, among them Maurel, of the Strakosch Opera Troupe, Jennie T. Bull, Madame Schiller, and the Beethoven Quintette Club.

Charlotte Cushman, about the same time, gave three dramatic readings at Music Hall. On each occasion Master Henry Stephen Walker, the English boy pianist, appeared, and both pleased and astonished by his fine method and excellent execution of the best class of music.

Monday, 26th, the Boston Conservatory gave a pupil's concert. Music Hall was packed with the friends of the school, and the concert was a fine one, and creditable alike to pupils and teachers. The New England Conservatory has given several concerts lately, and the teachers of the Petersilea Music School gave a concert at Tremont Temple, January 29th, complimentary to Mr. Ph. Andrae, secretary to the school. These conservatory concerts have become an established institution, and are doing a good work in educating the people at large to an appreciation of a fine class of music.

Mr. Petersilea gave, on the 20th, one of a series of piano recitals, to include the thirty-two sonatas of Beethoven. As Mr. Petersilea is recognized as one of the finest instrumentalists of the city, it may well be imagined how attractive these matinees are to the admirers of Beethoven's compositions.

Signor Operti continues his Sunday evening concerts, which are exceedingly interesting, by virtue both of artists taking part, and programme. At first they were always spoken of as "sacred," but as they are made up mostly of gems from popular operas and the like, the name was a little too gauzy, and is now rather obsolete.

The Howard Association continues its symphony concerts, once in two weeks. The next occurs February 13th, at which Victor Leonhard and George L. Osgood will appear. The programme is attractive.

The Apollo Club have given two extremely successful concerts during the month. Mr. Perabo has also given two very enjoyable ma-

tinees, and Mr. Boscovitz is giving a series of classical matinees.

During the last days of the month Theodore Thomas gave three concerts, of which nothing can be said but to quote the oft-told tale of their *superb* excellence. May he live long, and give "farewell" concerts every year of his life.

February 6th, a complimentary concert to S. L. Studley, was given at Monument Hall, Charlestown (or, as it is now called, "Bunker Hill District"). A large number of our best local talent participated, the programme was rare, and the success of the very best.

Saturday evening, February 7th, the ever-popular Mendelssohn Quintette Club gave the first of a series of concerts at the Meionaon, in the presence of a small, but select audience. Made up of the best of artists, this club gives entertainments very rare in excellence, and we certainly hope that wherever they appear, the lovers of the best music rendered with great delicacy and expression, will be present.

Tuesday, February 3d, the great event of the season occurred, in the inauguration of Italian Opera, under the management of Max Strakosch, with Madame Nilsson, Miss Anne Louisa Carey, Mad'le Torriana, Signor Campanini, and Sig. Maurel, as leading artists. The season opened most auspiciously with the "Huguenots," with Nilsson as "Valentina," Campanini as "Raoul," and Miss Carey as the "Page." The performance was far better than it is at the hands of most companies, and there was a feeling of thorough satisfaction on the part of both audience and company. "Mignon," "Aida," "Lucia," "Faust," and "Il Trovatore" have thus far been given. A crowded house greeted the company in "Trovatore" last evening, and the "opera" was given in a style said to be superior to any presentation of it ever given in Boston, and the enthusiasm of the audience more than once took the form of uproarious applause, which is something unusual for staid old Boston.

Madame Nilsson, Miss Carey, Campanini, and Del Puente were all in excellent voice, the chorus was good, and the orchestra, under the intelligent baton of Signor Muzio, was in excellent accord with the vocalists. Strakosch is undoubtedly happy over his financial success, and the public is happy to have a manager who faithfully fulfils his promises.

Camilla Urso inaugurates a series of concerts in a few days, which will doubtless draw well. A concert is to be given at Music Hall, February 18th, in which Nilsson, Capoul, Maurel, Madame Schiller, the accomplished pianist, and others will appear. Tickets are selling like "hot cakes," and of course it will be the concert of the season.

Miss Abbie Noyes' annual concert occurs on the same evening at Tremont Temple; many of our best artists are engaged, and so popular is this lady, that even now the seats are nearly all disposed of.

During the opera season the theatrical company of The Boston is giving entertainments in neighboring cities, and Mr. Sothern follows the opera. "Little Emily" this week closes a long and popular run at the Museum, and next week "Cinderella" will be put on the boards.

We close this letter with the report which is now current, that within a year we shall have another Music Hall, of good size, conveniently located, and in every way commodious in its arrangements.

RANDOLPH.

IF we are fit for work, God will find a field.

ENVY shooteth at others and woundeth herself.

MEN of means are frequently the meanest of men.

MEN magnify trifles till they are frightened at them.

MAKE the best of your lot, whether it be good or bad.

MERCENARY motives are generally seen through.

A man is judged by his actions, not his conceptions.

MOMENTS of triumph are not always moments of happiness.

FRIENDSHIP is the wine of existence; love, the dram of drinking.

THE contented man is never poor; the discontented never rich.

THERE are none but men of strong passions capable of meriting the public gratitude.

JEALOUSY is only the art of tormenting yourself, for fear you should be tormented by another.

I HAD rather have newspapers without government than government without newspapers.

IT is a remarkable peculiarity with debts that their expanding power continues to increase as you contract them.

THE feeling soul soon discovers that the seasons of greatest gladness are those of greatest growth, and that all lull is loss of joy.

IT is written on the sky, on the pages of the air, say the Orientals, that good deeds shall be done to him who does good deeds to others.

PASSION makes the best observations and the most wretched conclusions. It is a telescope whose field is so much the brighter as it is narrower.

NOTHING is rarer than a solitary lie; for lies breed like Surinam toads; you cannot tell one but it comes with a hundred young ones on its back.

THE possession of tact cannot be too highly valued. Without the appearance of interference much can be done by the tactician's seasonable words.

WHO is wise? He that is teachable. Who is mighty? He that conquers himself. Who is rich? He that is contented. Who is honored? He that honoreth others.

The English Opera Season.

When the new English Opera Company to which Miss Kellogg has given its title, inaugurated the season of 1873-4 at our Academy of Music, last October, we did not feel disposed to criticise its performances. The occasion brought together for the first time artists from two continents and of more than two nationalities, and whilst a certain timidity was manifested by the strangers, there were in other respects many short-comings which it was evident, time would correct. The season was satisfactory in a pecuniary if not in an artistic sense, and they started on their western tour—from which they have just returned to us flushed with the triumphs and dollars achieved in the provincial cities and well practised in their respective rôles.

Miss Clara Louise Kellogg is so undeniably the favorite of the American people that, without doubt, her name alone, in connection with the enterprise has originated much of the enthusiasm which has resulted so practically and happily for Messrs. Hess and Grau, the directors of the opera. Miss Kellogg possesses a remarkably flexible voice, highly cultivated and under complete control. Her great advantages of face and figure conjoined with her faultlessly beautiful vocalism would place her in the very front rank (we had almost written, at the head) of living Prima Donne, if she could merge her individuality in her personations; but, unfortunately, whether she be Gretchen, Lucia or Martha, she deceives neither her audience nor herself—her rôle is a mere conventionality, enabling Miss Clara Louise Kellogg to sing to us at so much per head. There is no doubt that much of this cold indifference of manner is due to the false taste of the aristocratic opera public of London who consider anything approaching enthusiasm in an operatic artiste *mauvais goût* and think it more lady-like to ignore the emotions which vulgar composers and librettists conspire to portray. In this execrable school our favorite Prima Donna has learned but too well, and she is not as ready in unlearning as her great rival Nilsson, who, equally passionless and artificial when she first came among us, soon discovered, and profited by the discovery that American taste is more *exigeant* than that of London—that here she must *act* as well as *sing*.

The second prima donna, Mrs. Jennie Vanzandt, the daughter of our popular fellow-citizen, Signor Blitz, is also a singer of much more than ordinary ability and quite equal to the requirements of any of the operas performed by the company. She has a good voice, well cultivated, perhaps lacking in sweetness, but capable

of brilliant effect. She is a careful, painstaking artiste, possessing excellent dramatic ability.

In tenors the troupe is deficient—as what troupe is not? The requirements of the present musical pitch will ruin any tenor voice in a very short period, and it is to be feared that unless the pitch shall be lowered the race of tenors will become extinct. Mr. Theodore Hablemann, who sings in English with this Company, has been well known to opera-goers in connection with German opera for many years. He has an exceptionally sweet and powerful voice, of limited compass, and excellent stage presence and method. In certain rôles, as Fra Diavolo, he displays dramatic ability of a high order. A new tenor is introduced to us by this Company, Joseph Maas. He is a useful and efficient singer, and is manifestly improving upon the impression created by his first appearance. English tenors are learned to resort to falsetto in order to climb the heights of the scales, but in America we demand that even that impracticable high C shall be a chest-C, though the heavens fall in consequence of the attempt.

Mrs. Zelda Seguin is the contralto of this, as she has been of every English opera company for years. America has reason to be proud of her, for she is a thorough artiste, handling (to use an Hibernicism) a remarkably powerful and sweet voice with consummate skill, and possessing dramatic ability far transcending that of any other American prima donna. Her Page in Figaro, her Lady Allcash in Fra Diavolo, her Azucena, her Nancy, her Siebel, are so individualized, that her audience forgets the actress as thoroughly as she seems to forget herself. Her acting has the semblance of nature, which is the perfection of art.

If the company is somewhat weak in tenors, it is undeniably strong in bassos. Mr. William Carlton, an Englishman, if we mistake not, has a beautiful high baritone voice, reminding one of Alberto Lawrence, or still more, of Santley. As the Count, in the Marriage of Figaro, Don Jose in Maritana and Valentine, in Faust, he made an excellent impression. His vocalism and acting in the latter opera are particularly commendable, and his rendering of the great solo, "Even Bravest Heart," was scarcely inferior to that of Santley.

Mr. Henry Peakes, a basso profundo, with a truly phenomenal voice for depth and strength, is one of the best actors on the operatic stage. He is still a young, and evidently an ambitious man, for the careful finish, extending to the minutest characteristic details with which he renders his rôles, manifests his earnest desire to excel. His Figaro, his Beppo in Fra Diavolo, are admirable, and his Mephistophiles is a grand personation.

Besides the above, the company includes Mr. Gustavus F. Hall, a good basso, well known and appreciated in such rôles as Raymond in

Lucia, Count Arnheim, the King in Maritana, etc. Then there are no less than three buffo-bassos, the inimitable Seguin, Bartleman, and Warren White.

The chorus is large and efficient, and the stage management, under the experienced direction of Mr. Hablemann, is all that could be desired. The weakest part of the organization is its orchestra, which is at times very unsteady. In former seasons, when the orchestra was directed by Dietrich, Behrens or Rosa, a certain number of good musicians traveled with the troupe, forming a nucleus, to which was added local talent in the cities visited; but the orchestra of the Kellogg troupe appears to consist of our resident musicians only, and of course they cannot be expected to execute the music with the precision and delicacy of expression which is acquired by constant practice with the singers.

The following bill of fare was provided by the management for one of the most successful weeks of English opera upon record.

On Monday evening, Feb. 2nd, the brief season was inaugurated with Balfé's Bohemian Girl; Miss Kellogg as Arline, Mr. Maas as Thaddeus, and Mr. Carlton as Count Arnheim. Mrs. Seguin appeared as the Gypsy Queen, a part heretofore of minor importance, which she has succeeded in investing with powerful interest.

Tuesday evening we had Rigoletto "for the first time in English in this city." The company twice announced the production of this opera last October, but on each occasion were compelled to withdraw it for want of sufficient rehearsal. They have since played it in the western cities, but we do not learn that it excited enthusiasm anywhere. There is much good music in Rigoletto, but it is wedded to a story so horrible and so indecent, that as an opera, it cannot become a favorite. The inevitable comparison, too, between it and "The Fool's Revenge," wherein Mr. Edwin Booth so powerfully depicts the same character, is greatly to the disadvantage of the opera. The revival of Rigoletto is a mistake, and the sooner it is dropped from the repertoire the better it will be for the reputation and financial success of the company. Meantime we would suggest that a collapsed empty sack dragged across the stage requires an imaginative audience to believe that Mrs. Vanzandt is therein contained. If Rigoletto must be sung, let it be in Italian; then it may be innocently listened to by people who do not understand the language, provided that they are careful to avoid purchasing a libretto.

On Wednesday night the Marriage of Figaro was performed for the benefit of Mrs. Seguin. The cast was very strong, including Mrs. Vanzandt, Miss Kellogg, Messrs. Carlton, Peakes, Seguin, Bartleman and Tilla. Mrs. Seguin is a great favorite in this city, and her "Cherubino" is a charming character, the very rogue that Mozart intended him to be. The Academy was

more than full on this occasion. The opera was beautifully rendered, and would have given unqualified satisfaction, but for the memory of the "Susanna" of the lamented Parepa, the rollicking good humor and vim of her personation contrasting greatly to the disadvantage of Miss Kellogg's cold style.

On Thursday night, Martha was acceptably rendered by Mrs. Van Zandt (for the first time in the title-role), Mrs. Seguin, and Messrs. Maas, Hall, Seguin and Bartleman.

Friday night brought "a new version" of Fra Diavolo. The changes made consisted mainly in the excision of quite enough of the dialogue to spoil the story (replacing it partly by the recitative of the Italian version of the opera) and in the substitution of inferior music, foreign to the opera, for the charming "Hour of Joy" and "Young Agnes." We do not know who is responsible for originating this daring innovation, but Miss Kellogg and Mr. Hablemann share the unenviable responsibility of aiding and abetting it. There is evidently, if this sort of thing is permitted "a good time coming" for the lovers of operatic music, for doubtless we shall next have The Huguenots and Faust fitted up with sprightly melodies from Offenbach, vastly more popular than the stupidly heavy tunes which Meyerbeer and Gounod provided for those operas! For the rest, the opera was well done. The Zerlina of Miss Kellogg was a great advance upon her usual dramatic manifestations, and was appreciated accordingly. She can act, if she will, and we advise her to do it. Of course, the "Fra Diavolo" of Mr. Hablemann represented to the life the gentlemanly yet brutal brigand. Mr. and Mrs. Seguin, and Messrs. Hall and Peakes sustained the respective rôles which have almost become their prescriptive property, with their accustomed success. The revival of the trio for Fra Diavolo, Beppo, and Giacomo, in the first act, gave great pleasure. It was evidently new to most of the audience.

For Saturday matinee, Figaro was repeated, with same cast as on Wednesday night; and the season closed on Saturday night, with Faust, one of the best operas in the repertoire of the company. It has a cast of great strength, including Mrs. Van Zandt as Marguerite (in which she has achieved success both here and in England), Mrs. Seguin as Siebel, Mr. Hablemann as Faust, Mr. Peakes as Mephistophiles, an original conception of this character, differing materially from that of Hermanns, and quite as acceptable, and Mr. Carlton as Valentine.

Let us hope that the extraordinary success which has attended the performances of the Kellogg English Opera Company, may induce their speedy return and longer stay in our city, and that when they come back to us we may hear "Mignon" for the first time in English, as promised by the management at the commencement of the season.

WE WERE CHILDREN THEN.

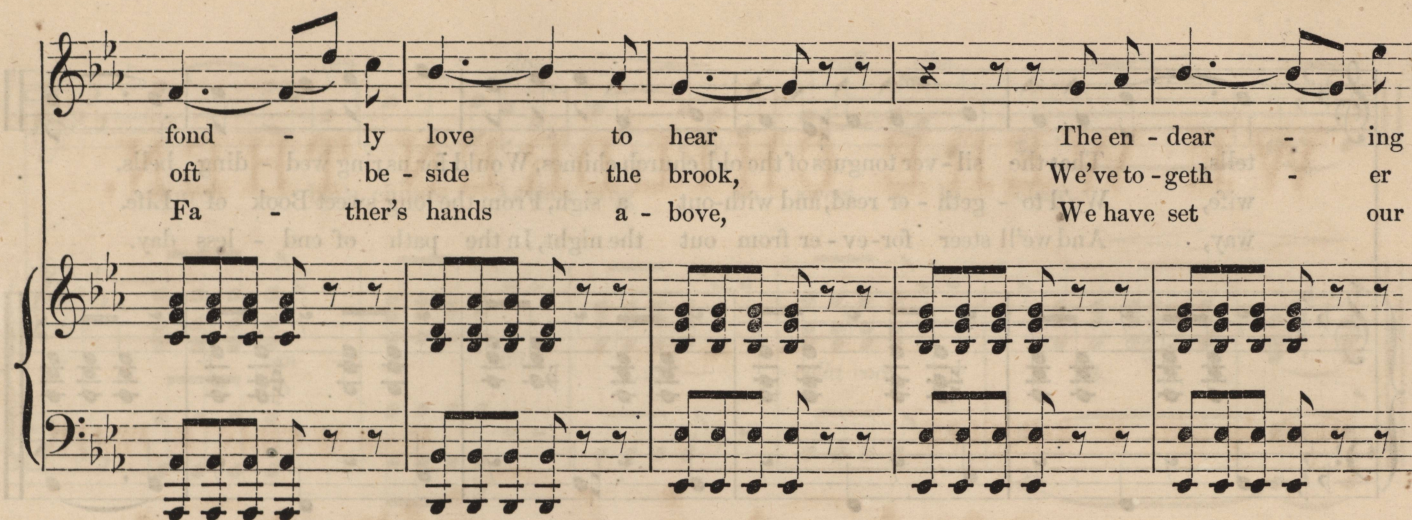
Words by GEO. W. BIRDSEYE.

Music by CHAS. E. PRATT.

*Allegretto con
espress.*

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Allegretto con espress.' The introduction consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures, ending with a 'rit.' (ritardando) marking. The vocal melody is introduced in the third system, which has four measures. The lyrics are: '1. We were chil - dren then, in the old - en time, And we 2. We were chil - dren then, in the days gone by, And how 3. We were chil - dren then, we are chil - dren now, In the'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

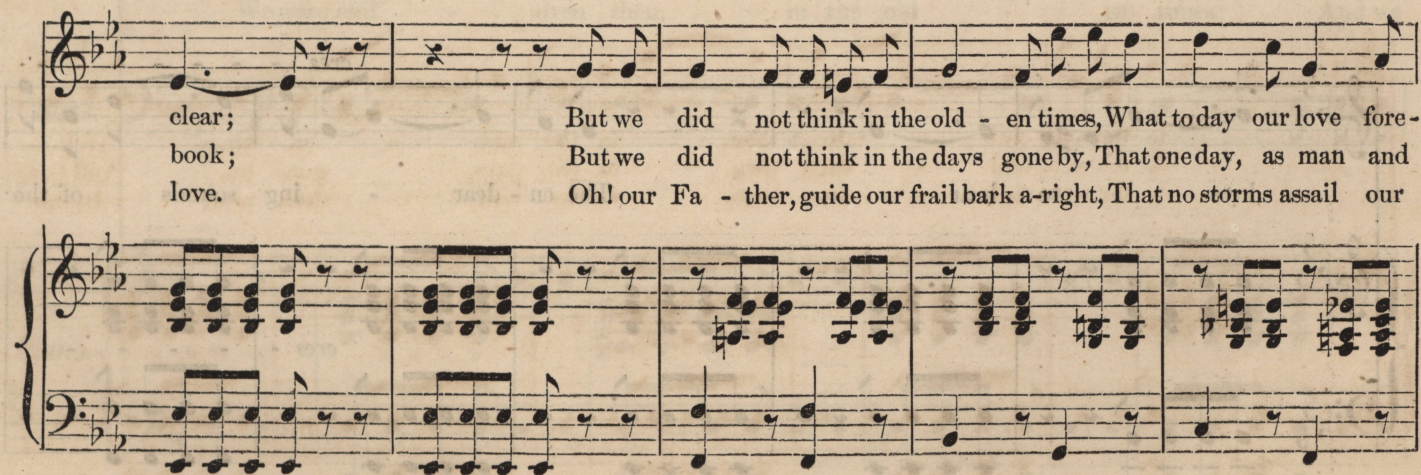
1. We were chil - dren then, in the old - en time, And we
2. We were chil - dren then, in the days gone by, And how
3. We were chil - dren then, we are chil - dren now, In the



fond - ly love to hear The en - dear - ing
oft be - side the brook, We've to - geth - er
Fa - ther's hands a - bove, We have set our



sounds of the church - bells chimes, As they rang so sweet - ly
play'd 'neath the sum - mer sky, Or read from the same dear
sail, and we point our prow For the ha - ven of true



clear; But we did not think in the old - en times, What today our love fore-
book; But we did not think in the days gone by, That one day, as man and
love. Oh! our Fa - ther, guide our frail bark a-right, That no storms assail our

We were children then.

tells, That the sil-ver tongues of the old church chimes, Would for us ring wed-ding bells.
wife, We'd to-geth-er read, and with-out a sigh, From the long sweet Book of Life.
way, And we'll steer for-ev-er from out the night, In the path of end-less day.

We were chil-dren then, in the old-en times; And we fond-ly

love to hear The en-dear-ing sounds of the

We were children then.

cen - do. rall. dim.

church - bells chimes, As they rang so sweet - ly clear.

cen - do. colla voce. rit.

CHORUS.

Instead of last sixteen measures if preferred.

Sop. We were chil - dren then, in the old - en times; And we

Alto. We were chil - dren then, in the old - en times; And we

Tenor. We were chil - dren then, in the old - en times; And we

Bass. We were chil - dren then, in the old - en times; And we

Piano.

We were children then

fond - ly love to hear The en - dear - ing
 fond - ly love to hear The en - dear - ing

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "fond - ly love to hear The en - dear - ing". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *cres.* (crescendo) markings above the vocal staves and below the piano accompaniment.

sounds of the church bells chimes, As they rang so sweet - ly clear.
 sounds of the church bells chimes, As they rang so sweet - ly clear, so sweetly clear.
 sounds of the church bells chimes, As they rang so sweet - ly clear.

The second system continues with the same vocal and piano parts. The lyrics are: "sounds of the church bells chimes, As they rang so sweet - ly clear." The piano accompaniment maintains its eighth-note pattern. A *rit.* (ritardando) marking is placed above the final vocal staff.

We were children then.

The third system concludes the piece. It features the same vocal and piano parts. The lyrics are: "We were children then." The piano accompaniment ends with a final chord. A *rit.* marking is placed above the final vocal staff.

To Miss ALICE ROLLINS, Fredericksburg, Va.

CENTENNIAL GALOP.

GALOP. JOHN SOLAN.

Introduction.

The musical score is written for piano and violin. It begins with an introduction in 2/4 time. The main piece is a galop, characterized by its fast tempo and rhythmic patterns. The score includes various musical notations such as trills, piano (p) and forte (f) dynamics, and first and second endings. The piece concludes with a final cadence.

A musical score for a piece titled "Centennial Galop". The score is written for piano and features six systems of music, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The first system includes two first endings, labeled "1." and "2.". The second system contains dynamic markings *f* (forte) and *p* (piano), and trill ornaments marked "tr". The third system also features a *f* marking. The fourth system includes a key signature change to one flat (F) in the final two measures. The fifth and sixth systems continue the piece with various melodic and harmonic patterns. The score concludes with a final cadence in the sixth system.

Centennial Galop.

A handwritten musical score on aged, yellowed paper. The score is written on two staves, a treble staff (top) and a bass staff (bottom), which are bracketed together on the left. The music is in a key with one flat (B-flat) and a common time signature (C). The piece begins with a repeat sign in the treble staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chords. There are some ink smudges and a small 'x' mark in the treble staff, possibly indicating a correction or a specific performance instruction. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.

Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is in G major (one sharp) and 2/4 time. It features a treble and bass staff. The melody in the treble staff includes a trill on the final note of the first phrase. The bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

A handwritten musical score on aged, yellowed paper. The score is written in two staves, Treble and Bass clef, with a large brace on the left. The music is in 4/4 time, indicated by a 'C' time signature. The melody is written in the Treble staff, and the bass line is in the Bass staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The paper shows signs of age, including foxing and some staining.

CODA.

The Coda section consists of seven measures. The first four measures are grouped by a brace on the left. In these measures, the treble staff contains chords and eighth-note patterns, while the bass staff contains a simple rhythmic accompaniment of eighth notes. A double bar line follows the fourth measure. The final three measures feature a more complex texture with multiple chords in both the treble and bass staves, including some beamed sixteenth notes in the bass.

Centennial Galop.

The musical score is titled "Centennial Galop" and is composed by J. M. Armstrong. It is written for piano and consists of six systems of music. The first system includes first and second endings. The music is in 2/4 time and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like "f" and "tr".

Centennial Galop.

J. M. ARMSTRONG, Music Typographer, 138 So. Eighth St., Philadelphia.

AVON. C. M.



No. 1.

No. 2.

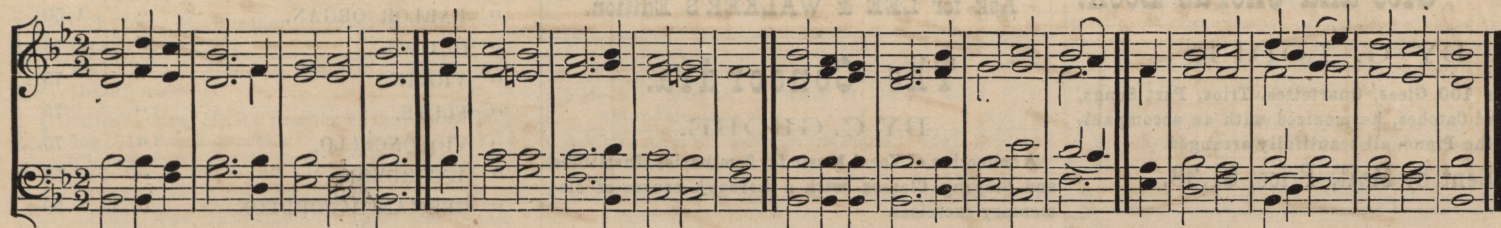


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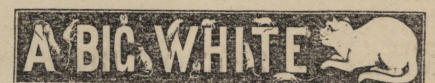
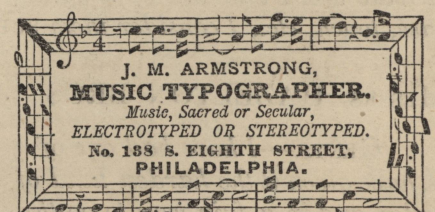
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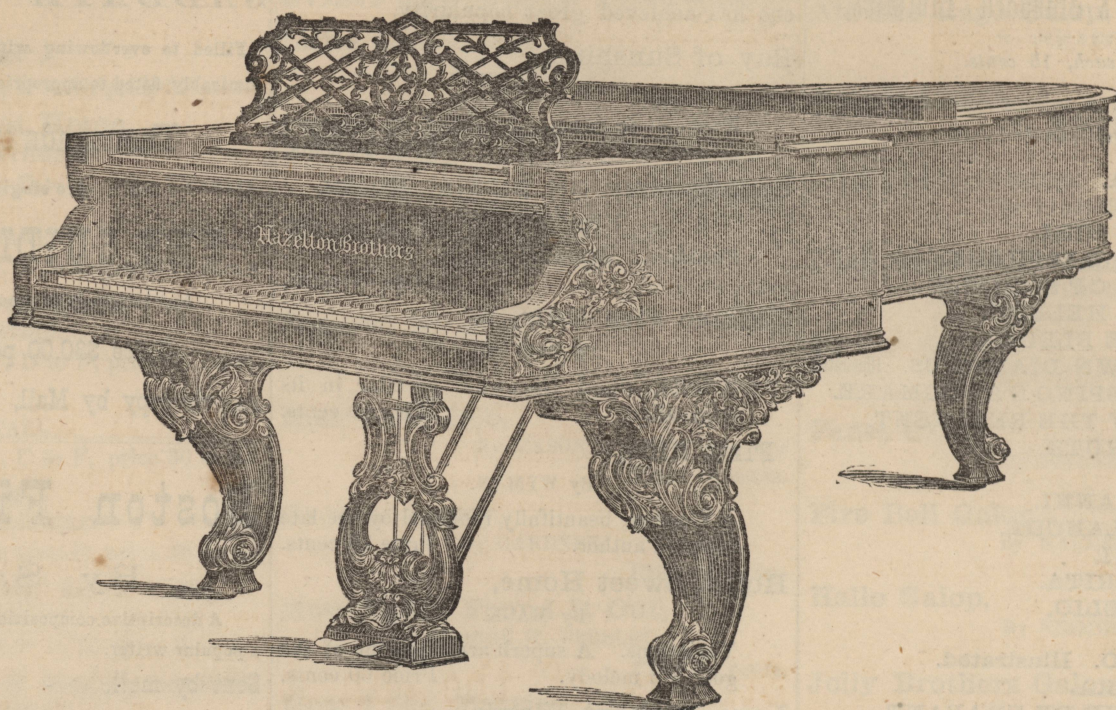
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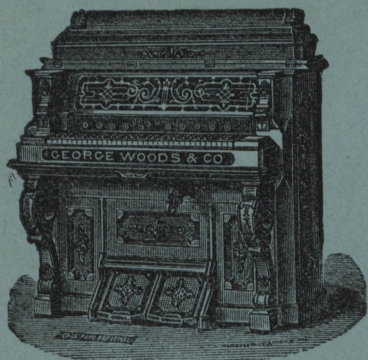
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